

CHANNEL CROSSINGS

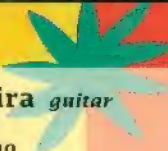
CCS 7696

ELEGIA

VIRTUOSO
GUITAR
MUSIC
FROM
BRASIL

Marco Pereira
guitar





Marco Pereira *guitar*


- | | |
|---|--------------|
| 1. Samba Urbano
(Marco Pereira) | 03.36 |
| 2. Imagem
(Canhoto da Paraíba) | 02.37 |
| 3. Flor das Aguas
(Marco Pereira) | 03.11 |
| 4. Jorge da Fusa
(Garoto) | 02.00 |
| 5. Ladeira de São Roque
(Marco Pereira) | 02.54 |
| 6. Com mais de mil
(Canhoto da Paraíba) | 02.04 |
| 7. Elegia
(Marco Pereira) | 03.46 |
| 8. Bate-coxa
(Marco Pereira) | 03.05 |
| 9. Carinhoso
(Pixinguinha) | 03.43 |
| 10. Desvairada
(Garoto) | 03.03 |
| 11. Sons de Carrilhões
(João Pernambuco) | 02.24 |
| 12. Valsa Brasileira
(Dilermando Reis) | 03.19 |
| 13. Fantasia
(Marco Pereira)
(sobre o tema 'Mulher
Rendeira' de Ze do Norte) | 06.21 |
| Total Time | 43.15 |

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Recording dates:
25-26 July 1990



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LC 4481



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Marco Pereira - *guitar*

Total Time 43.15

MARCO PEREIRA

Marco Pereira is a classically trained guitarist and composer who studied at the Conservatory of São Paulo and at the Sorbonne in Paris, where he wrote a well respected thesis on the guitar works of Heitor Villa-Lobos. Pereira perfected his technique and style with the renowned artists, Abel Carlevaro and Julian Bream. Today he is considered Brazil's best classical guitarist, and he is undoubtedly not only a world class instrumentalist but also an outstanding composer/arranger.

During his studies in Paris, Marco would also sit in on Jazz dates, developing his own style, which incorporates the virtuosity of his classical background. He has accomplished what very few musicians have managed: to be highly respected and successful as both, a classical and a 'popular' guitarist. Besides his concert work, he is teaching composition at the Music University of Rio de Janeiro. His compositional style is based on the traditional Brazilian dance rhythms, while the themes, harmony and structure are strongly influenced by his fundamental classical training and his jazz experience. In this, Marco Pereira's first solo album, his exciting arrangements, his immense technical virtuosity and the clarity of his guitar sound create a unique musical experience and we are convinced that this production will become the reference recording for guitar music, for the artistry as well as its audiophile reproduction.

SAMBA URBANO

This samba, originally written solely for large guitar, was inspired and conceived in São Paulo, my native city. It is a piece of music that gets its principal elements from the native samba, but treats them in a more contemporary and free way. The ground bass of the first compass creates an ambience for the with 'slancio' which will follow. Even if it is not a descriptive piece of music, it evokes directly the frantic rhythm of the large city. It is written in the form A-B-A. In its central part it contains a slow and contemplative motif, which evokes the quiet dawn in which the free spirits walk solitary through the sleeping city.

IMAGEM

Canhoto de Parahiba is a guitarist living in Recife (Northeastern Brazil) who, as the name implies, plays the instrument in an inverted manner. The curious aspect of the way in which he plays the instrument is that he does not also invert the order of the strings, which results in the thumb hitting the high cords, contrary to the normal way in which these would be played. This gives them certain unique timbre characteristics. 'Imagem' is a choro-canção in two parts and shows a unique and profoundly beautiful melody.

FLOR DAS ÁGUAS

This piece of music is part of a series of five waltzes to which I gave the name 'Nostálgicas', because they were written with the traditional Brazilian large guitar as a basis. This one is the happiest and most vibrant of them all, with its pulsation at single time.

JORGE DA FUSA

Anibal Augusto Sardinha was without doubt one of the most special composers and players of large guitar in the history of Brazil. He was also known as 'o grande Garoto' (the big Boy). This nickname was given to him as a child, because his first instrument was a banjo. He came to the music stage as 'the banjo boy'. Thereafter he learned to play various string instruments with perfection, like the mandolin, small guitar, the tenor guitar (an instrument with four strings, played with a reed). Garoto was an innovator of the harmonic language of the Brazilian large guitar. His contribution, despite his short life, was fundamental for the origin of the largest movement in Brazilian music, the Bossa-nova.

LADEIRA DE SÃO ROQUE

This piece of music is a choro-canção, written in d-minor. It evokes an old melancholy in the style of the Brazilian choro large guitar: an exaggerated rubato, the large melodic contours and the varying harmonies.

COM MAIS DE MIL

Within the tradition of the Brazilian large guitar, and more specifically in the style of the choro of Rio de Janeiro, we often find instrumental pieces with a joyous and mischievous character. This appears to be a cultural trace of a people with many rhythms and different musical backgrounds. This choro from Canhoto da Parahiba is flirtatious and playful, with its Southern modulations and never ending conversation between the bass and the high notes of the large guitar.

ELEGIA

This piece of music was written on occasion of the death of the great Brazilian poet Carlos Drummond de Andrade. It is an homage which, not only by a subtle but insistent melodic web, but also through a very rich and noble harmony, tries to describe a small part of that poetic personality which gave us so much emotion.

BATE-COXA

The 'Forró' is a sensual and hot rhythm of the Northeast region of Brazil and it serves as a basis for a dance for couples during popular balls. The name of this piece of music was inspired by this dance and from an instrumental point of view, it translates the basic elements normally presented by the hurdy-gurdy, the big drum and the triangle for the large guitar.

CARINHOSO

Pixinguinha is, without doubt, the most important exponent of the Brazilian choro. Practically all musicians cherish his music. This flautist, born in Rio, represented in an original manner the time and rapport of choro and traditional jazz. This kind of freedom allowed me to conceive this arrangement for large guitar with a new harmonic approach of one of the two most classical themes of popular Brazilian music.

DESVAIRADA

This piece of music by Garoto was originally written for mandolin, but I adapted it for the large six-stringed guitar, trying to preserve the

virtuosity of the original version. This fast waltz, characterised by a difficult digitation, tests the fluency and capability of the performer.

SONS DE CARRILHÕES

João Pernambuco was born during a period in which it was practically impossible for an instrumental performer to live exclusively by his art. João Pernambuco was a blacksmith by profession, a diamond in the rough with an unpretentious character. A man capable of conceiving this rare joy of the large guitar repertoire with singular ability.

VALSA BRASILEIRA

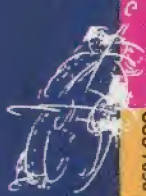
The melancholy of the Brazilian large guitar expresses itself once more in this cd through one of the innumerable compositions of the large guitar player Dilermando Reis.

FANTASIA

This Fantasia is based on one of the most popular themes of the Brazilian repertoire of songs: Mulher Rendeira. This song with its folkloric characteristics is accredited to Zé do Norte, although some still believe it to be anonymous. The Fantasia is represented in two movements in the form of several variations. The first movement (Lento ad libitum), lyrical and contemplative, explores new sounds and the harmonic capabilities of the large guitar. The second movement (Presto) explores the instruments through different effects of virtuosic impact.

Marco Pereira

Translation: Jorge Sánchez



colophon

Production: Channel Classics Studio B.V.
Producer: Allan Botschinsky
**Recording engineer/
 editing:** Bert van der Wolf
Cover illustration: Elgato
Cover design: Charlotte W. Boersma
Liner notes: Marco Pereira
Executive producers: Allan Botschinsky,
 Marion Kaempfert
 (M.A. Music International),
 C. Jared Sacks

technical information

Microphones: Brüel & Kjaer/Schoeps
Mixing console: Studer
**Analogue to digital
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Digital editor: SONY DAE 3000
Recording location: Bethaniënklooster,
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Recording dates: 25-26 July 1990